



# OCEAN IDEAL 远洋理想

远洋艺术中心回顾集 A REVIEW OF EAST MODERN ART CENTER

作家出版社

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### 远洋理想——远洋艺术中心回顾集

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谨以此书献给那些曾经关注、参与、支持、喜爱过远洋艺术中心的所有有理想的人们

# 序

## 为理想而坚持

也许是多年从商的缘故，我自认为是一个比较现实的人。儿时曾有的许多关于艺术的憧憬和梦想，在日复一日的商战中渐渐淡忘，直到许谦找到我的那一刻。第一次听他提出艺术中心这个设想的时候，有点儿意外。他是一个理想主义者，脑子里时常会有一些特立独行的念头，而这也恰恰是我最欣赏的一点。

远洋艺术中心的创意出自许谦，设计出自张永和，具体操作是几位浑身散发着激情的年轻人，我在其中主要做了一件事——支持。后来的事实证明，这是一次多么正确的决定。但没有想到的是，这样一个并不算艰难的决策，竟然会让数以万计的为艺术而执著追求的人们受益，以至于在不得不要拆除它的时候，人们心里感到隐约的刺痛。

远洋艺术中心建成后，因为它的非商业性和包容精神，成为许多没有机会展示才华的年轻人实现梦想的地方。两年时间里，这里不断展演着风格变幻的现代艺术，也不断有装束奇特、举止怪异、被主流阶层视为“另类”、却又强烈希望表达自己真实思想的人穿梭往来。虽然并不能完全认同他们的形式和主张，但出于一种对艺术本质和生存权利的尊重，我选择了支持。其实建筑也是一门艺术，一门静止的艺术，我希望公司的作品会因为其内部的文化底蕴而最终成为城市历史的一部分，更希望通过建筑来引导一种开放、流动、多元化的生活方式。

在追求理想的过程中，虽然也会遭遇质疑和不解，但这时候最渴望得到的就是宽容。宽容就是除了原则之外的全部。记得远洋艺术中心首次演出时，我邀请中远集团李建红副总裁参加，在确定了基本原则和大方向都没有问题后，他片刻间便爽快地答应下来。在中远集团工作的许多年中，常常体会到“居中瞻远，海纳百川”的意境，这也许是远洋文化基因中最富有生命力的染色体。这种文化氛围甚至影响到了中远房地产周围的朋友们，他们都用理解和善意看待艺术中心的每次演出。远洋艺术中心的历史也是公司内外无数人平等相容的见证。

必须承认，对现代艺术的欣赏和关注还远没有成为人们生活习惯的一部分。相对于传统艺术，现代艺术往往因为主题、表现形式等原因而遭受冷遇。中远房地产对“现代艺术”有不同的理解，这也是我们为什么一直支持现代艺术的原因。现代是用明天的眼睛看世界，是面向未来的创新。房地产也是一个不断创新的行业，只有求新求变，才能在激烈的竞争中求得生存和发展。正是这种理念上的相近，才让我们和这些不同表现形式和艺术门类的现代艺术最终走到了一起。

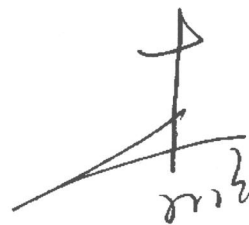
有人说，艺术是有生命的，生命的意义就在于实现理想的过程。如果没有远洋艺术中心，我也许不会了解周围还有这么多为了艺术而努力着的人们。这样一群人，物质相对匮乏，喝彩者寥寥无几，却顽强地守望着自己的心灵家园，他们热情而努力，面对挫折没有怨言，坚持把自己的内心体验用艺术的形式表达。我常常希望中远房地产的员工能被他们的热情所感动，继而不断地追求现代，追求远洋理想。支持这些市场有限的先锋艺术，就是想要说明市场不代表全部，重要的是其中所蕴涵的精神取向。这些艺术家不知道他们能否成功，还在孜孜不倦地做着各种探索与尝试，而我们公司即使已经取得了无数辉煌，又有什么理由停止前行的脚步呢？人生的追求也大抵如此。



离别总是带着伤感和苦涩，尤其，还是一位给你带来许多欢乐的老朋友。但我的心中仍有期待，因为远洋艺术中心所努力传达的文化精神和人文关怀已植根于我们的心中，成为生命的一部分。

一座艺术中心消失了，下一座艺术中心还会远么？

向那些为了理想而坚持的人们致敬！

A handwritten signature in black ink, consisting of a stylized, abstract shape that resembles a combination of a cross and a triangle, with some additional strokes below it.

2003年5月10日于北京

# 梗概

远洋艺术中心，位于北京市朝阳区慈云寺桥南200米路东。是由中远房地产开发有限公司投资的北京第一座由旧工业厂房改建的现代艺术馆。远洋艺术中心拥有5000平方米的室外展演空间和2000平方米的室内展演场馆，适用于现代绘画、雕塑、原创科技、电影、音乐、戏剧、舞蹈、时装表演等多门类的艺术展演。自2001年对外开放以来，共举办各种类型展演十余次。2003年底，因市政规划原因，远洋艺术中心即将拆除。

现在，中远旗下的远洋天地从容地伫立在东四环边的闹市里，但这片土地三四年前却是一片偏远破败的工业厂区。远洋艺术中心的拥有者——中远房地产，即现在的中远房地产开发有限公司，在建设北京远洋天地项目，改造原北京第三绵纺织厂的厂房期间，留下了一座新伟厂房作为艺术中心的地点，建筑了这座开放性、公益性的现代艺术展演中心。

现在看来，远洋艺术中心的模式是中国现代艺术场馆的一个必然的发展方向，是中远一次成功的公益运作。回到三年前，面对北京第三绵纺织厂破败的厂房，很难想象远洋艺术中心的想法居然是随着一个售楼处命运的起落而逐渐成型的，自然也很难想到商业逻辑的背后是理想主义在作祟，是以许谦、张永和、张勇、魏来等参与者的一种理想表达。

1999年9月，中远房地产新项目“远洋天地”正式全面启动，中远房地产副总经理许谦着手负责京棉三厂的拆迁工作和接待中心的筹划。

原定的接待中心是在京棉三厂正门口面向朝阳路的一栋六层的建筑——原京棉三厂医院，后来由于公司内部原因，另选地址，才有了新伟厂房存留下来的偶然。2000年10月，新的接待中心决定建在面向东四环城市快速路的新伟厂房里。

新伟纺纱厂是京棉三厂最后一个拆迁的厂房，也是厂区内很有工业化气质的一幢较新的建筑。许谦当时负责远洋天地前期开发的整个工作，也包括建筑的设计，旧厂房如何重新利用成了远洋人讨论最多的问题。

后来请来的美国HOK的设计师给了许谦很大的启发，他们说，有这么好的文化历史，这么难得的机会，为什么不把它留下来呢？让后来在远洋天地居住的人能够知道，以前这里是什么样子的，这是很有意思的一件事，而且有文化的东西一定是有价值的。

当时，很多人也看中了这个地方，想在这里开舞蹈学院、健身中心、饭馆、大排档以及家具城、超级市场……特别多的想法不断地涌出来，但许谦最后还是决定要把跟艺术有关的概念和想法搬到厂房里来，可以做很多有意思的东西。

一次，远洋天地的设计师张勇偶然间说起，能不能把新伟厂房保留下来改造成售楼处，并建立一个艺术中心。

许谦抓住了这个灵感，又请来了崔健和设计师张永和等艺术家到现场进行咨询，得到了大家的一致肯定。经过缜密地调查分析，许谦向中远房地产公司提交了新的接待中心设计方案——在新伟厂房的位置上改建，一层做样板间，二层做远洋艺术中心，既可以吸引年轻活跃的白领人群，促进房屋销售，又可以增加中远知名度，还会对整个公司的企业文化、整体形象产生深远的影响。

这项工作得到了中远房地产的总经理、远洋艺术中心理事会主席李明先生的强力支持，中远房地产副总经理、远洋



艺术中心执行经理许谦先生，以及所有相关人员都为此付出了很多的精力和心血。远洋艺术中心的成立及发展得益于这些热爱艺术、热爱生活的人们的关爱和协助。在最初的运作过程中，许多人都为之激动，艺术中心的概念被不同的人放大，被不同的思想——艺术的、商业的、理想的、现实的——碰撞出来。正是有了这些秉承着远洋开放精神的人们，懂得艺术与不懂艺术的人们，互相影响，在鼓动与被鼓动之间，果断地做出了这个决策。

中远房地产公司委托张永和设计师进行艺术中心的设计，远洋艺术中心早期的设计比今天的现状更加理想化，它包括了展览中心和10个原创艺术工作室，更拥有一个由艺术家、企业家共同组成的理事会，希望成为具有造血功能的中国现代艺术原创基地。虽然这个想法最终未能实现，但留下的启发是很有价值的。

矛盾永远存在于现实之中。在设计工作的进行当中，张永和设计师基本上已经做好了设计图之后，新伟计划面临了一次几乎夭折性的偶然变化。这个偶然是按规划局的要求提出的。规划局要求远洋天地建筑工地的道路要先修，不允许后修路口。而这条规划中的道路正好是在新伟厂房的中间穿过，占到了厂房的一半。当时就没有别的办法，要么就把这个厂房拆掉，在原址上重新建一个新的接待中心，要么就是拆掉一半，保留另一半进行改建。

远洋艺术中心与市政道路的矛盾，拆除与保留的矛盾，理想与现实的矛盾，都在一夜之间摆在了中远人和设计师面前。坚持比放弃困难得多，最后，远洋艺术中心的设计可以说是将计就计，在拆除的同时，又完成了建筑生命的延续和新生。尽可能的保持一种真实的、简约的设计在现在看来是最符合建筑艺术和现代艺术精神的。就这样远洋艺术中心终于在无数个偶然和年轻的理想之中诞生了。

因为远洋艺术中心没有任何的知名度，外界并不知道怎样去介入艺术中心的工作。艺术中心在竣工之前举办了远洋艺术中心第一个艺术沙龙，邀请了一些现代艺术家、评论家和相关媒体。这次别具一格的艺术沙龙活动引起了各界人士的巨大兴趣。到场嘉宾包括建筑师张永和、中央美院院长范迪安、雕塑系主任隋建国、北京现代舞团艺术总监曹诚渊、执行总监李捍忠、戏剧评论家沈林、现代艺术家宋东、吴文光、文慧等各领域知名艺术家和来自《北京青年报》、《三联生活周刊》，以及各专业艺术杂志的众多媒体。到场的各界人士就艺术中心的设计、功能的实现、日后的艺术展演和即将成立的远洋艺术基金的运作进行了热烈的讨论，提出了许多富有建设性的意见。

建筑是一种永续的状态，艺术是一种前进的姿态，当建筑与艺术在一个交点上遭遇，所迸射的火花是一种充满美感的理性激情。远洋艺术中心本身就是一个洋溢着超现实主义气息的艺术作品。

远洋艺术中心的原则是整个艺术中心运营过程中最重要的一个标准，也是这个过程中最有意义的精神财富。从中远的总经理李明、执行人许谦到所有的参与者，都在开放性、公益性的原则上达到了高度的统一。

艺术中心始终坚持艺术展演的公益性，旨在鼓励艺术家对现代艺术进行探索，增强他们与观众之间的沟通，在这里，所有走进艺术中心的人充分领略到参与艺术的巨大乐趣和一种兼收并蓄、锐意创新的精神理念。从“和民工一起舞蹈”现代舞展演开始，一个又一个多样的展演吸引着热爱艺术的人们。这其中，既有前卫的现代舞蹈，也有国际化的现代艺术展览，既有DV影像的盛宴，也有个人绘画与摄影艺术的展览。远洋艺术中心办每一个展演活动都可以说是很多智者闪光思想的积累。

远洋艺术中心的传播就像它的发展一样，有所有工作人员的努力，也有几分不经意，是个循序渐进的过程。在艺术圈里的口碑相传很重要，远洋艺术中心得到了越来越多的现代艺术家的接受和认同。不仅是免费的公益性、展馆的硬件条件、知名度的影响力、具有创造力和想象力的空间……更重要的是围绕所有展览的理念，每个艺术空间给予艺术家的

都是一种挑战和创造。在这里，更多原创的东西被表达出来，更多的尊重与理解被突显出来。自由的空间总会给予更多的东西。

现代艺术是直面现实社会，具有最广泛意义批判性的，现代艺术的展览则是直接的沟通与激发。现代艺术和大众之间交流、现代艺术和远洋艺术中心之间的交流赋予了远洋艺术中心承载的更深厚的内容。几乎每一个展览背后，都有一些动人的情节。包括那些经过种种努力，最后因为种种原因未能成功举办的展览，更是包含了许多的遗憾。看过展览的观众很少知道这些展览背后的故事，而艺术家们与远洋艺术中心曾经的努力都历历在目。现代艺术更讲求的是过程中所表现的理念，所以，在这个意义上，展览的过程也是一种创造和诠释的过程，回顾历次展览，总是有一种感动让人无限留恋。

艺术中心为那些有想法、有智慧、想表达自己思想和灵魂的人提供了一个很好的平台，传达了一种真实的声音。远洋艺术中心的意义不只是一幢建筑，也不只在于它所举办的数次展览，完美与遗憾在一个过程里对应存在。艺术中心的原则和它所带来的影响对中国现代艺术发展起到了积极作用。





远洋艺术中心坐落在远洋天地的西侧入口处  
EMAC sites at the west entrance of the Ocean Paradise



# Summary

East Modern Art Centre (EMAC), 200 meters to the south of Ciyunsi Bridge, Chaoyang District, Beijing, is only two kilometers from the famous East Third Ringroad and World Trade Center in Beijing. It is the first modern art museum reconstructed from an old industrial plant in Beijing, the investor is COSRED. EMAC has 5000 square meters of outdoor space and 2000 square meters of indoor space for exhibition and performance, suitable for art exhibitions and performances of many varieties like modern drawing, sculpture, original science and technology, film, music, opera, dance and fashion show etc. Since being opened to the public in 2001, more than 10 times of various exhibitions were held here. At the end of 2003, due to municipal layout, the EMAC will be dismantled.

Now, with prosperous development Beijing CBD, the OCEAN PARADISE that belongs to COSRED stands firmly in the downtown area beside the Eastern Fourth Ringroad, but 3 or 4 years ago, here is an area of remote and ruined industrial plant.

COSRED (COSCO Real Estate Development Co., Ltd.), the owner of EMAC, left a Xinwei Plant as the site of the EMAC and built this open, non-profit modern art exhibition and performance center for public welfare while building the project of Beijing OCEAN PARADISE and reconstructing the plant of the former Beijing National Cotton Textile Third Factory.

At present it seems that the mode of EMAC is a destined development orientation for modern art houses, a successful non-profitable managing in China. But three years ago, when facing the ruined plant of the Third Factory, it can hardly be imagined that the idea of EMAC was gradually forged out with the ups and downs of the fate of a building reception section. Naturally neither can it be imagined that behind commercial logic it is idealism works. It is the representation of an ideal of the young participants like Xuqian, Zhang Yonghe, Zhang Yong and Weilai etc.

In September 1999, "OCEAN PARADISE", the new project of COSRED, was started fully and formally. The vice general manager Xu Qian of COSRED was in charge of the overall marketing layout of the project.

The reception center originally decided was a building of six floors facing Chaoyang Road and situated at the gate of the Third Factory - the hospital of the former Third Factory. Later due to internal reason of the company, another address was chosen. So the Xinwei Plant was remained out of expectation. In August 2000, the new reception center was decided to be built in the Xinwei Plant facing the City Fast Speed Road in the eastern fourth Ringroad.

Xinwei Spinning Plant was the last dismantled plant of the Third Factory, which was a rather new building with industrial taste in the factory area. How to reuse the old plant became a question most discussed by the COSRED people.

Afterwards the designers from HOK, an American Company inspired Xuqian. They said that such good culture and history, and such good opportunity, why not have it remained? Let the people who would live in the OCEAN PARADISE later could know what here was like before. It is an interesting thing and things with culture must be of value.

At that time, many people took a fancy over the place. They wanted to build a dance college, a fitness center, a restaurant, an outdoor dining place as well as furniture shop, supermarket...so many ideas emerged continuously, but at last Xuqian decided to absorb the concept and idea related to art into the plant, so that many interesting things could be done. Zhang Yong, a designer of OCEAN PARADISE mentioned accidentally that whether the Xinwei Plant can be kept and reconstructed into the building reception section and to establish an art center.

After having this inspiration, Xuqian invited Cuijian (the first singer in Rock music of China), a famous designer - Zhang Yonghe and some artists to the site for consultation. The idea was unanimously agreed. After thorough investigation and analysis, Xuqian submitted a design plan for the new reception center to COSRED - reconstruct at the site of Xinwei Plant, the first floor used for sample suites, the second floor as EMAC, which could not only attract the young and active white-collar group and boost house selling, but also raise the fame of COSRED, as well as produce far-reaching influence on the enterprise culture and overall image of the whole company.



The work was greatly supported by Mr. Liming, the general manager of COSRED, and the president of the OCEAN PARADISE Committee. The establishment and development of EMAC was benefited from the care and coordination of these people who love art and life. In the early operation process, many people were excited of it. The concept of the Art Center was enlarged by different people, and different thoughts - artistic, commercial, ideal and actual - were knocked out. It was the people with COSRED's open mind, people who understand art and who don't, after mutual influence, between inspiring and being inspired, made this decision.

COSRED entrusted the designer Zhang Yonghe to design the Art Center. The preliminary design of EMAC is more ideal than the present actual condition. It includes an exhibition center and 10 original art workrooms, as well as a committee formed by artists and entrepreneurs, with a wish to become a base of modern original art with blood-production function in China. Although this idea failed to be realized at last, but the enlightenment it left is of much value.

Contradictions always exist in reality. When design was in process and Designer Zhang Yonghe had made out the design plan basically, the Xinwei Plan faced an accidental change almost abortive. The Bureau of Planning required that the road of the construction site of OCEAN PARADISE must be built first. Being built later was not allowed. However, the road in planning just traverses the middle of Xinwei Plant and occupies half of the plant. There was no other solution except two choices left then. One is to dismantle the plant and build a new reception center, and the other is to dismantle a half and keep the other half for reconstruction.

Contradiction between EMAC and the municipal road, contradiction between dismantling and keeping, contradiction between ideal and reality were presented overnight before COSRED people and the designers. To insist was much difficult than giving up. At last, the design of EMAC could be said to be "change with changes", at the same time of dismantling, the life of the building was continued and reborn. To keep design as real and simple as possible seems to best conform with the spirit of construction art and modern art at present. At last EMAC was born of numberless haphazard and young ideals.

Because EMAC had no fame at all, the outside world did not know how to participate in the work of the Art Center. Before reconstruction, the Art Center held the first art salon of EMAC and invited some modern artists and critics as well as related media. This special art salon activity raised great interest of people from many circles. The guests presented include Zhang Yonghe, an architect, Fan Di An, master of the Central Art Institute, Sui Jianguo, dean of the Sculpture Department, Cao Chengyuan, the general art supervisor of Beijing Modern Dance Group, Li Hanzhong, the general executive supervisor, Shen Lin, opera critic, Song Dong, Wu Wenguang, Wenhui, the modern artists and famous artists from various circles and many media from "Beijing Youth Daily", "Sanlian Life Weekly" and many professional art magazines. The guests presented made hot discussion on the design of the Art Center, realization of the functions, art exhibition and performance later and operation of the COSRED Art Fund that would be set up soon. And many constructive suggestions were put forward.

Architecture is an everlasting status, while art is a pose of advance, when architecture and art meet at an intersection, the spark collided out is a kind of ideal enthusiasm full of aesthetic feeling. EMAC is an artwork full of the sense of super-realism.

The principle of EMAC is a most important standard in the whole operating process of the Art Center as well as most meaning spiritual treasure in the process. From Li Ming, the general manager of COSRED and Xu Qian, the executive to all participants, all unanimously agreed on the principle of being open and for public welfare.

EMAC always insists on the principle of non-profitable for art exhibitions and performances, the purpose of which is to encourage the artists to prospect modern art, enhance their communications with public. At here, those who enter the Art Center all have a taste of the great fun of participating in art as well as a spiritual concept of absorbing all and commitment to innovation. Beginning from the modern dance performance exhibition - "Dance with the Civil Workers", one performance exhibition after another attracts people who love art. Among the exhibitions and performances, there is not only fashionable modern dance, but also international modern art exhibition; not only DV video, but also exhibitions of personal drawings and photographic art. Each exhibition or performance activity held by EMAC can be said to be the accumulation of the brilliant thoughts of a group of wise people.

The prevalence of EMAC, same as its development cannot be separated from the effort of all working staff. There is also certain accidental degree and it is a gradual process. Public acknowledgement within the circle of art is very important; EMAC is accepted and acknowledged by more and more modern artists. Not only free public welfare, hardware conditions of the exhibition house, the influence of fame, space with innovation and imagination... more important is the concept focusing on all exhibitions, what each art space gives to the artists is a challenge and creation. Here more original thing being expressed out, more respect and understanding are distinguished. Free space always gives more things.

Modern art directly faces actual society with widest critic meaning while exhibitions of modern art are direct communication and inspiration. Communications between modern art and public, communications between modern art and EMAC endow EMAC with the task of carrying more deep and profound content. Behind each exhibition, there are some touching stories. Including those exhibitions failed to be held due to various reasons, though after much efforts of various kinds, which contains much regret. Few audiences who have seen the exhibitions know the stories behind the exhibitions, but efforts of the artists and EMAC in the past are still as vivid as before eyes. Modern art values more the ideas shown in the process, therefore, in this meaning, the process of exhibition is also a process of creation and explanation. When looking back of each exhibition, there always is a kind of touch that is boundlessly memorable.

EMAC offered a very good platform for those who have ideas and wisdom and who want to express their own thoughts and soul, and transmitted a kind of real voice. The meaning of EMAC is not only a building and nor lies in the exhibitions held in it, perfection and regret exist oppositely in a process. The principle of the Art Center and the influence it brings about has active function on the development of modern art in China.

As a house for modern art exhibitions and performances with historic sense and modern taste, which is reconstructed from a ruined industry plant, EMAC was, is and will be experiencing the process from being ruined, discarded to newborn, brilliant and then to disappear again, itself is a carrier of social history and a witness of growth of modern art in China. After the born of EMAC, more and more exhibition houses for non-profit are distributed all over the city; Before EMAC is dismantled, this book records the realest stories in the process; After EMAC disappears, more things are waiting for us...



A photograph of the East Modern Art Centre courtyard. A large, mature tree with green leaves stands on the right side of the frame. The building's facade is visible, featuring a large glass window and a sign that reads '远洋艺术中心' (East Modern Art Centre) in bold black Chinese characters. The courtyard is paved with light-colored stone tiles, and a small, modern staircase is visible on the right. The overall atmosphere is serene and artistic.

远洋艺术中心



# 目录

<b>远洋艺术背景</b>	001
关于缘起的十个瞬间	006
一个艺术中心的想法	008
1. 远洋天地的前世今生	008
2. 纯属偶然与一线之差	011
3. 那么多人人都激动了	013
4. 鼓动与被鼓动之间，就这样做了	017
5. 艺术中心的原则	019
艺术中心的设计	020
1. 理想的设计	020
2. 一次被颠覆的设计	022
3. 现实的设计	025
艺术中心的经营	027
1. 在一片空白中，展览开始了	027
2. 沙龙，最初的，也是最后的	029
3. “为了纪念那座厂房”所带来的一切	030
4. 角色的转换	034
5. 一切越来越好	036
6. 艺术对艺术中心的启发	037
7. 艺术，生活的多个出口	039
之后	041
<b>远洋艺术档案</b>	045
2001年8月23日“和民工一起舞蹈”现代舞展演	046
2001年9月28日“昆仑之旅”现代舞展演	052
2002年3月2日至3月30日“狂想曲”亚洲艺术展	060
2002年4月20日至4月22日“锦绣人间”王能涛个人艺术展	072
2002年4月28日至5月12日“跑跳爬走”中国当代艺术展	080
2002年6月22日至7月12日“目击成长”喻红个人画展	098
2002年9月8日至9月18日《DV着生活》青年影像展映	114
2002年10月12日至10月23日“新中产阶层德国1989-2000”瑞基娜·施美肯摄影展	116
2002年12月14日至12月21日“合成现实”-中国当代录像艺术邀请展	122
未完成的展览	131
<b>远洋艺术访谈</b>	133
<b>远洋艺术声音</b>	147
<b>写在拆除之前</b>	165



# Content

<b>Background of EMAC</b>	001
Frames of starting	006
Notion of an Art Centre	008
1. Past and Today of Ocean Paradise	008
2. By Accident	011
3. So Many People are Excited	013
4. Make out Between Fomenting and Being Stirred up	017
5. Principle of the EMAC	019
Design of the EMAC	020
1. A Perfect Design	022
2. A Design Being Overthrown	025
3. Realistic Design	027
Operation of EMAC	027
1. The Exhibition Starts in a Blank	029
2. Salon: the Initial as well the Eventual	030
3. All Brought by "In memory of that workshop"	034
4. Switch of the Role	036
5. All Better and Better	037
6. Art Enlightenment on EMAC	039
7. Art, the Multiple Outlet of Life	041
Afterwards	045
<b>Record of EMAC</b>	046
Aug.23, 2001 Modern Dance: Dance with the Construction Workers	052
Sept.28,2001 Modern Dance: Trip to Kunlun	060
Mar.2- 30, 2002 Fantasia	072
April 20-April 22, 2002 What A Wonderful World	
- Individual Art Exhibition of Wang Nengtao	080
April 28-May 12, 2002 Run, Jump, Crawl, Walk	098
June 22- July 12,2002 Painting Exhibition of Yu Hong: Witness of the Growth	114
Sept. 8-Sept. 18, 2002 DV Life - Youth Digital Video Exhibition	116
Oct.12-Oct.23, 2002 Die neue Mitte- Deutschland 1989-2000	
Regina Schmeken Photograph Exhibition	122
Dec.14-Dec.21, 2002 Synthetic Reality Invited Exhibition of China Modern Video Art	
Incomplete Exhibitions	131
<b>Interview on EMAC</b>	133
<b>Voice of EMAC</b>	147
<b>Writing Before Demolition</b>	165

# 远洋艺术背景

Background of EMAC





远洋艺术中心在拆除改建过程中（2001年）

图片中显示的是新厂房被“锯掉”1/2后的横断面，前方土坑为原厂房另一半的基础

EMAC is under rebuilding. (2001)

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